DRAMATIS PERSONÆ

Baladeva	Brother of Srikrishna
Duryodhana	The king of the Kurus
Dhtarashtra	His father
Durjaya	His son
Ashvatthaman ...	Son of Drona, the Kuru General
Gandhari	Mother of Duryodhana
Malavi, Pauravi	Wives of Duryodhana

THREE SOLDIERS

Preface

The text of the present edition of the now famous one-act tragedy is based upon a manuscript from the Bhandarkar Oriental Institute and is carefully collated with all previously published texts. I here acknowledge my indebtedness to all previous writers who have been of invaluable help to me in translating and annotating the play. I take this opportunity of expressing my gratitude to Dr. N. G. Sardesai who has undertaken to bring out this publication.

Readers will please condone the absence of diacritical marks at some places.

Prabhakara Niketana
Deccan Gymkhana, Poona } C. R. DEVADHAR

Printed by :— **H. B. Gurjar,** Ayurvidya Mudranalaya,
196-53 Tilak Road, Poona 2.

Published by :— Dr. N. G. Sardesai, L. M. & S.,
for the Oriental Book Agency, 15 Shukrawar,
Poona 2.

ŪRUBHAṄGA

Introduction.

The play is based upon the final phase of the Mahabharata War: The Kurus are crushed; Duryodhana is the sole survivor of the hundred sons of Dhrtarashtra. He challenges Bhima to a single combat. The latter accepts the challenge and they fight with maces. Soon Bhima crouches before his opponent, but on a sign from Srikrishna strikes a foul blow and breaks Duryodhana's thighs; The blind king Dhrtarashtra, queen Gandhari, and the wives and son of Duryodhana come to the battle-field and the parting from such near relations is a scene of lacerating pathos. Ashvatthaman enters and vows that he would kill the enemies in a nocturnal attack. He then proclaims Durjaya, Dhrtarashtra's son, king of the earth, and the play ends with the passing away of the great Kuru warrior.

It will be seen that the story here dramatised differs materially from that of the epic. In the IX Book of the Mahabharata– the Salyaparvan– there is a section called "Gadayuddha-parvan" which gives the original story. Duryodhana conceals himself in the lake Dvaipayana, but he is soon discovered. He then challenges the Pandavas to a single combat; Yudhisthira accepts the challenge, but Krishna chides him for acting so recklessly: for nobody can defeat Duryodhana in a straight fight. Bhima comes forward and defies the Kuru hero; hot words are exchanged, and they are just about to close in combat, when Balarama appears and at his suggestion all move to the holy place Samantapancaka. Here the duel is begun, the princes form a ring around the champions. Duryodhana smashes Bhima's armour. Krishna tells Arjuna that Duryodhana is invulnerable in an honest fight, whereupon Arjuna slaps his left thigh and Bhima understands. He smashes Duryodhana's thigh and the latter is fallen. Bhima then roundly abuses him and kicks his head; he is restrained by Yudhisthira who points out that such conduct towards the

fallen is unbecoming in the victor. Baladeva blames Bhima for violating the law of fighting. Then lifting his weapon, he rushes towards Bhima, but is held back by Krishna who appeases him. He then mounts his chariot and proceeds towards Dwaraka.

All hostilities now cease: the Pandavas have won. Warriors shower praise on Bhima. Krishna advises them to disperse and reviles Duryodhana. The fallen king props himself half way up and rebukes Krishna for his cunning. He consoles himself that he has had everything that the good deserve and now is going to heaven along with all those he loves deeply, while his wretched enemies will live on the earth torn and distracted by grief and disappointed in their hopes.

They then repair to the Kuru camp. Krishna is sent to Hastinapura to conciliate Gandhari. He consoles the blind king and Gandhari, and then hastens back to the Pandavas. The remaining Kurus now seek out the dying king. Asvatthaman swears he will destroy the Pandavas. Pleased at this Duryodhana commands Krpa to bring a vessel of water and Ashvatthaman is consecrated to the command of the army. The next section called "the Sauptikaparvan" describes the night attack on the Pandava camp in which the five sons of Draupadi are slaughtered. Duryodhana who survives that night is mightily satisfied at the news, and dies peacefully.

The changes introduced by the dramatist.

The principal changes introduced by the dramatist are (i) Krishna himself is represented as giving a hint to Bhima to smash Duryodhana's thighs, and not Arjuna as in the original; (ii) Dvaipayana (Vyasa) and Vidura are among the spectators of the duel: but the Mbh does not mention them; (iii) Dhrtarashtra and Gandhari are represented as being led by Durjaya to the scene of battle, after the combat is over and Duryodhana's queens too are there. But in the Mbh. these are in

Hastinapura and not on the field of Samantapancaka. (iv) There is a considerable change in the conception of the character of Duryodhana: he does not revile Krishna as in the original, is filled with repentence for his misdeeds, pacifies Baladeva requesting him to let the Pandavas live. He is satisfied when he is told that he has been killed by treachery and not in an honest fight. He remains the unconquered hero after all. He does not appear to be highly pleased with Asvatthaman who vows that he would kill the Pandavas in a nocturnal attack. On the other hand he tries to disauade him; and unlike the epic he dies before and not after the night raid of Asvatthaman.

Appreciation.

The Urubbanga is the most significant of the one-act plays. Not only is the language of great skill and beauty but also the dramatising of the subject is carried through with great skill. Both in verse and prose the author proves himself as the master of Kavya style. Extraordinarily pathetic is the scene where Durjaya seeks his father on the battle-field, and no less affecting the final portion of the drama where all come together—the heavily wounded king, with his hoary and blind father and the venerable Gandhari, his mother, to whom he addresses only one prayer that she should be his mother again in the next birth.

The Urubhanga is a tragedy of Duryodhana's defeat and death; against the canons of orthodox Sanskrit dramaturgy the author introduces death and frightful forms of death on the stage. This defiance of convention does not however justify us in drawing any inference in regard to the date of the play—either as pre-Bharata or post-Bharata, since the conventions of the stage are observed to have been not rigidly followed even by classical playwrights. The long-winded description of the duel in the introductory scene shows the features of the classical style and stands in marked contrast with the simple and unaffected manner of the other plays of the group.

ऊरुभङ्गस्य कथावस्तु ।

अत्र भीमेन गदायुद्धे दुर्योधनोरुभञ्जनं प्रतिपाद्यं वस्तु ।

पात्राणि ।

पुरुषाः—

भटाः

बलदेवः—दुर्योधनस्य गदायुद्धे गुरुः ।

दुर्योधनः—कुरुराजः ।

धृतराष्ट्रः—वृद्धो दुर्योधनपिता ।

दुर्जयः—दुर्योधनस्य पुत्रः ।

अश्वत्थामा—द्रोणपुत्रः ।

स्त्रियः—

गान्धारी—कुरुराजस्य माता ।

देव्यौ—कुरुराजस्य महिष्यौ ।

|| श्रीः ||

भासनाटकचक्रे

ऊरुभङ्गम् ।

(नान्द्यन्ते ततः प्रविशति सूत्रधारः ।)

सूत्रधारः—

भीष्मद्रोणतटां जयद्रथजलां गान्धारराजह्रदां
कर्णद्रौणिकृपोर्मिनक्रमकरां दुर्योधनस्रोतसं ।
तीर्णः शत्रुनदी शरा[1]सिसिकतां येन प्लवेनार्जुनः
शत्रूणां तरणेषु वः स भगवानस्तु प्लवः केशवः ॥ १ ॥

एवमार्यमिश्रान्विज्ञापयामि । अये, किन्नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते ! अङ्ग ! पश्यामि ।

३ (नेपथ्ये)

एते स्मो भोः ! एते स्मः ।

सूत्रधारः—भवतु, विज्ञातम् ।

६ (प्रविश्य)

पारिपार्श्विकः—भाव कुतो नु खल्वेते,

स्वर्गार्थमाहवमुखोद्यतगात्रहोमा[2]
नाराचतोमरशतैर्विषमीकृताङ्गाः ।
मत्तद्विपेन्द्रदशनोल्लिखितैः शरीरै-
रन्योन्यवीर्यनिकषाः पुरुषा भ्रमन्ति ॥ २ ॥

सूत्रधारः—मार्ष ! किं नावगच्छसि । तनयशतनय[3]नशून्ये दुर्योधनावशेषे धृतराष्ट्रपक्षे, पाण्डवजनार्दनावशेषे युधिष्ठिरपक्षे, राज्ञां शरीर-
३ समाकीर्णे समन्तपञ्चके,

---

१. शरास० । २. °देहा । ३. नयशून्ये ।

एतद्रणं हतगजाश्वनरेन्द्रयौधं
संकीर्णलेख्यमिव चित्रपटं प्रविद्धम् ।
युद्धे वृकोदरसुयोधनयोः प्रवृत्ते
यौधा नरेन्द्रनिधनैकगृहं प्रविष्टाः ॥ ३ ॥

(निष्क्रान्तौ)

स्थापना

३ (ततः प्रविशति भटास्त्रयः ।)

सर्वे–एते स्मो भोः ! एते स्मः ।

प्रथमः–वैरस्यायतनं बलस्य निकषं मानप्रतिष्ठागृहं
युद्धेष्वप्सरसां स्वयंवरसभां शौर्यप्रतिष्ठां नृणाम् ।
राज्ञां पश्चिमकालवीरशयनं प्राणाग्निहोमक्रतुं
संप्राप्ता रणसंज्ञमाश्रमपदं राज्ञां नभःसंक्रमम् ॥ ४ ॥

द्वितीयः–सम्यग्भवानाह ।

उपलविषमा नागेन्द्राणां शरीरधराधरा
दिशि दिशि कृता गृध्रावासा हतातिरथा रथाः ।
अवनिपतयः स्वर्गं प्राप्ताः क्रियामरणे रणे
प्रतिमुखमिमे तत्तत्कृत्वा चिरं निहताहताः ॥ ५ ॥

तृतीयः–एवमेतत् ।

करिवरकरयूपो बाणविन्यस्तदर्भो
हतगजचयनोच्चो वैरवह्निप्रदीप्तः ।
ध्वजविततवितानः[2] सिंहनादोच्चमन्त्रः
पतितपशुमनुष्यः संस्थितो युद्धयज्ञः ॥ ६ ॥

---

१. एतद्रणाद्धतगजा० । २ विमानः ।

प्रथमः—इदमपरं पश्येतां भवन्तौ ।

एते परस्परशरैर्हतजीवितानां
देहै रणाजिरमहीं समुपाश्रितानाम् ।
कुर्वन्ति चात्र पिशितार्द्रमुखा विहङ्गा
राज्ञां शरीरशिथिलानि विभूषणानि ॥ ७ ॥

द्वितीयः—

प्रसक्तनाराचनिपातपातितः समग्रयुद्धोद्यतकल्पितो गजः ।
विशीर्णवर्मा सशरः सकार्मुको नृपायुधागारमिवावसीदति ॥८॥

तृतीयः—इदमपरं पश्येतां भवन्तौ ।

माल्यैर्ध्वजाग्रपतितैः कृतमुण्डमालं
लग्नैकसायकवरं रथिनं विपन्नम् ।
जामातरं प्रवहणादिव बन्धुनार्यो
हृष्टाः शिवा रथमुखादवतारयन्ति ॥ ९ ॥

सर्वे—अहो तु खलु निहतपतितगजतुरगनररुधिरकलिलभूमिप्रदेशस्य विक्षिप्तवर्मचर्मातपत्रचामरतोमरशरकुन्तकवचकबन्धादिपर्याकुलस्य
१ शक्तिप्रासपरशुभिण्डिपालशूलमुसलमुद्गरवराहकर्णकणयकर्पणशङ्कु-
त्रासिगदादिभिरायुधैरवकीर्णस्य समन्तपञ्चकस्य प्रतिभयता ।

प्रथमः—इह हि.

रुधिरसरितां निस्तीर्यन्ते हतद्विपसंक्रमा
नृपनिपातितैः स्रस्तैः सूतैर्वहन्ति रथान् हयाः ।
पतितशिरसः पूर्वाभ्यासाद् द्रवन्ति कबन्धकाः
पुरुषरहिता मत्ता नागा भ्रमन्ति यतस्ततः ॥ १० ॥

---

१. रत्नै० । २ हाटक० ।

द्वितीयः—इदमपरं पश्यतां भवन्तौ । एते,

गृध्रा मधूकमुकुलोन्नतपिङ्गलाक्षा
दैत्येन्द्रकुञ्जरनताङ्कुशतीक्ष्णतुण्डाः ।
भान्त्यम्बरे विततलम्बविकीर्णपक्षा
मांसैः प्रवालरचिता इव तालवृन्ताः ॥ ११ ॥

तृतीयः—एषा निरस्तहयनागनरेन्द्रयोधा
व्यक्तीकृता दिनकरोग्रकरैः समन्तात् ।
नाराचकुन्तशरतोमरखड्गकीर्णा
तारागणं पतितमुद्वहतीव भूमिः ॥ १२ ॥

प्रथमः—अहो ईदृश्यामप्यवस्थायामविमुक्तशोभा विराजन्ते क्षत्रियाः। इह हि,

स्रस्तोद्वर्तितनेत्रषट्पदगणा ताम्रोष्ठपत्रोत्करा
भ्रूभेदाञ्चितकेसरा स्वमुकुटव्याविद्धसंवर्तिका ।
वीर्यादित्यविबोधिता रणमुखे नाराचनालोन्नता
निष्कम्पा स्थलपद्मिनीव रचिता राज्ञामभीतैर्मुखैः ॥ १३ ॥

द्वितीयः—ईदृशानामपि क्षत्रियाणां मृत्युः प्रभवतीति न शक्यं खलु विषमस्थैः पुरुषैरात्मबलाधानं कर्तुम् ।

३ तृतीयः—मृत्युरेव प्रभवति क्षत्रियाणामिति ।

प्रथमः—कः संशयः ।

द्वितीयः—मा मा भवानेवम् ।

स्पृष्ट्वा खाण्डवभ्रमरञ्जितगुणं संशप्तकोत्सादनं
स्वर्गाक्रन्दहरं निवातकवचप्राणोपहारं धनुः ।
पार्थेनास्त्रबलान्महेश्वररणक्षेपावशिष्टैः शरै-
र्दर्पोत्सिक्तवशा नृपा रणमुखे मृत्योः प्रतिग्राहिताः ॥१४॥

सर्वे—अये शब्दः।

किं मेघा निनदन्ति वज्रपतनैश्चूर्णीकृताः पर्वता
निर्घातैस्तुमुलस्वनप्रतिभयैः किं दार्यते वा मही।
किं मुञ्चत्यनिलावधूतचपलक्षुब्धोर्मिमालाकुलं
शब्दं मन्दरकन्दरोदरदरीः संहृत्य वा सागरः॥ १५॥

भवतु, पश्यामस्तावत्। (सर्वे परिक्रामन्ति।)

प्रथमः—अये एतत्खलु द्रौपदीकेशधर्षणावमर्षितस्य पाण्डवमध्यमस्य भीमसेनस्य भ्रातृशतवधक्रुद्धस्य महाराजदुर्योधनस्य च द्वैपायन-हलायुधकृष्णविदुरप्रमुखानां कुरुयदुकुलदैवतानां प्रत्यक्षं प्रवृत्तं गदायुद्धम्।

द्वितीयः—

भीमस्योरसि चारुकांचनशिलापीने प्रतिस्फालिते
भिन्ने वासवहस्तिहस्तकठिने दुर्योधनांसस्थले।
अन्योन्यस्य भुजद्वयान्तरतटेष्वासज्यमानायुधे
यस्मिंश्चण्डगदाभिघातजनितः शब्दः समुत्तिष्ठति॥ १६॥

तृतीयः—एष महाराजः,

शीर्षोत्कंपनवल्गमानमकुटः क्रोधाग्निकाक्षाननः
स्थानाक्रामणवामनीकृततनुः प्रत्यग्रहस्तोच्छ्रयः।
यस्यैषा रिपुशोणितार्द्रकलिला भात्यग्रहस्ते गदा
कैलासस्य गिरेरिवाग्ररचिता सोल्का महेन्द्राशनिः॥ १७॥

प्रथमः—एष संप्रहाररुधिरसिक्ताङ्गस्तावद्दृश्यतां पाण्डवः।

निर्भिन्नाग्रललाटवान्तरुधिरो भग्नांसकूटद्वयः
सान्द्रैर्निर्गलितप्रहाररुधिरैरार्द्रीकृतोरःस्थलः।

---

१. शिष्टो०। २. क्रोधावि०।

भीमो भाति गदाभिघातरुधिरक्लिन्नावगाढव्रणः
शैलो मेरुरिवैष धातुसलिलासारोपदिग्धोपलः ॥ १८ ॥

द्वितीयः—भीमां गदां क्षिपति गर्जति वल्गमानः
शीघ्रं भुजं हरति तस्य कृतं भिनत्ति ।
चारीं गतिं प्रचरति प्रहरत्यभीक्ष्णं
शिक्षान्वितो[1] नरपतिर्बलवांस्तु भीमः ॥ १९ ॥

तृतीयः—एष वृकोदरः,
शिरसि गुरुनिखातस्रस्तरक्तार्द्रगात्रो
धरणिधरनिकाशः संयुगेष्वप्रमेयः ।
प्रविशति गिरिराजो मेदिनीं वज्रदग्धः
शिथिलविसृतधातुर्हेमकूटो यथाद्रिः ॥ २० ॥

प्रथमः—एष गाढप्रहारशिथिलीकृताङ्गं निपतन्तं भीमसेनं दृष्ट्वा,
एकाग्रांगुलिधारितोन्नतमुखो व्यासः स्थितो विस्मितः

२ द्वितीयः—
दैन्यं याति युधिष्ठिरोऽत्र विदुरो बाष्पाकुलाक्षः स्थितः ।

तृतीयः—
स्पृष्टं गाण्डिवमर्जुनेन गगनं कृष्णः समुद्वीक्षते

सर्वे—
शिष्यप्रीततया[2] हलं भ्रमयते रामो रणप्रेक्षकः ॥ २१ ॥

प्रथमः—एष महाराजः,
वीर्यालयो विविधरत्नविचित्रमौलि-
र्युक्तोऽभिमानविनयद्युतिसाहसैश्च ।

---

१. संशिक्षितो । २. ०प्रीतितया ।

वाक्यं वदत्युपहसन्न तु भीम ! दीनं
वीरो निहन्ति समरेषु भयं त्यजेति ॥ २२ ॥

द्वितीयः–एष इदानीमपहास्यमानं भीमसेनं दृष्ट्वा स्वमूरुमभिहत्य कामपि संज्ञां प्रयच्छति जनार्दनः ।

३ तृतीयः–एष संज्ञया समाश्वासितो मारुतिः,

संहृत्य भ्रुकुटीर्ललाटविवरे स्वेदं करेणाक्षिपन्
बाहुभ्यां परिगृह्य भीमवदनाश्चित्राङ्गदां स्वां गदाम् ।
पुत्रं दीनमुदीक्ष्य सर्वगतिना लब्ध्वेव दत्तं बलं
गर्जन् सिंहवृषेक्षणः क्षितितलाद्भूयः समुत्तिष्ठति ॥ २३ ॥

प्रथमः–हन्त पुनः प्रवृत्तं गदायुद्धम् । अनेन हि,

भूमौ पाणितले निघृष्य तरसा बाहू प्रमृज्याधिकं
सन्दष्टोष्ठपुटेन विक्रमबलात् क्रोधाधिकं गर्जता ।
त्यक्त्वा धर्मघृणां विहाय समयं कृष्णस्य संज्ञासमं
गान्धारीतनयस्य पाण्डुतनयेनोर्वोर्विमुक्ता गदा ॥ २४ ॥

सर्वे–हा धिक् पतितो महाराजः ।

तृतीयः-एष रुधिरपतनद्योतिताङ्गं निपतन्तं कुरुराजं दृष्ट्वा खमुत्पतितो
३ भगवान् द्वैपायनः । य एषः,

मालासंवृतलोचनेन हलिना नेत्रोपरोधः कृतः
दृष्ट्वा क्रोधनिमीलितं हलधरं दुर्योधनापेक्षया ।
संभ्रान्तैः करपञ्जरान्तरगतो द्वैपायनज्ञापितो
भीमः कृष्णभुजावलंबितगतिर्निर्वाह्यते पाण्डवैः ॥ २५ ॥

प्रथमः–अये अयमप्यमर्षोन्मीलितरभसलोचनो भीमसेनापक्रमणमुद्वीक्षमाणः इत एवाभिवर्तते भगवान् हलायुधः । य एषः,

१. हेला० ।

[1]चलविलुलितमौलिः क्रोधताम्रायताक्षो
भ्रमरमुखविदष्टां किंचिदुत्कृष्य मालाम् ।
असिततनुविलम्बिस्रस्तवस्त्रानुकर्षी
क्षितितलमवतीर्णः पारिवेषीव चन्द्रः ॥ २६ ॥

द्वितीयः—तदागम्यतां वयमपि तावन्महाराजस्य प्रत्यनन्तरीभवामः।

उभौ—बाढम् । प्रथमः कल्पः ।

३ (निष्क्रान्ताः ।)

विष्कम्भकः ।

(ततः प्रविशति बलदेवः ।)

६ बलदेवः—भो भोः पार्थिवाः ! न युक्तमिदम् ।

मम रिपुबलकालं लाङ्गलं लङ्घयित्वा
रणकृतमतिसंधिं मां च नावेक्ष्य दर्पान् ।
रणशिरसि गदां तां तेन दुर्योधनोर्वोः
कुलविनयसमृध्या पातितः पातयित्वा ॥ २७ ॥

भो दुर्योधन ! मुहूर्तं तावदात्मा धार्यताम् ।

सौभोच्छिष्टमुखं महासुरपुरप्राकारकूटाङ्कुशं
कालिन्दीजलदेशिकं रिपुबलप्राणोपहारार्चितम् ।
हस्तोत्क्षिप्तहलं करोमि रुधिरस्वेदार्द्रपंकोत्तरं
भीमस्योरसि यावदद्य विपुले केदारमार्गाकुलम् ॥ २८ ॥

(नेपथ्ये)

प्रसीदतु प्रसीदतु भगवान् हलायुधः ।

३ बलदेवः—अये एवंगतोऽप्यनुगच्छति मां तपस्वी दुर्योधनः । य एषः,

श्रीमान् संयुगचन्दनेन रुधिरेणार्द्रानुलिप्तच्छवि-
र्भूसंसर्पणरेणुपाटलभुजो बालव्रतं ग्राहितः ।

१. प्रचलललित° ।

निर्वृत्तेऽमृतमन्थने क्षितिधरान्मुक्तः सुरैः सासुरै-
राकर्षन्निव भोगमर्णवजले श्रान्तोज्झितो वासुकिः ॥२९॥

(ततः प्रविशति भग्नोरुयुगलो दुर्योधनः ।)

दुर्योधनः—एष भोः !

भीमेन भित्वा समयव्यवस्थां गदाभिघातक्षतजर्जरोरुः ।
भूमौ भुजाभ्यां परिकृष्यमाणं स्वं देहमर्धोपरतं वहामि ॥ ३० ॥

प्रसीदतु प्रसीदतु भगवान् हलायुधः ।

त्वत्पादयोर्निपतितं पतितस्य भूमा-
वेतच्छिरः प्रथममद्य विसृज्य रोषम् ।
जीवन्तु ते कुरुकुलस्य निवापमेघा
वैरं च विग्रहकथाश्च वयं च नष्टाः ॥ ३१ ॥

बलदेवः—भोः दुर्योधन ! मुहूर्तं तावदात्मा धार्यताम् ।

दुर्योधनः—किं भवान्करिष्यति ।

२ बलदेवः—भो श्रूयताम्,

आक्षिप्तलाङ्गलमुखोल्लिखितैः शरीरै-
र्निर्दारितांसहृदयान्मुसलप्रहारैः ।
दास्यामि संयुगहतान्सरथाश्वनागान्
स्वर्गानुयात्रपुरुषांस्तव पाण्डुपुत्रान् ॥ ३२ ॥

दुर्योधनः—मा मा भवानेवम् ।

प्रतिज्ञावसिते भीमे गते भ्रातृशते दिवम् ।
मयि चैवं गते राम ! विग्रहः किं करिष्यति ॥ ३३ ॥

बलदेवः—मत्प्रत्यक्षं वञ्चितो भवानित्युत्पन्नो मे रोषः ।

दुर्योधनः—वञ्चित इति मां भवान् मन्यते ।

३ बलदेवः—कः संशयः ।

दुर्योधनः—हन्त भोः ! दत्तमूल्या इव मे प्राणाः । कुतः

आदीप्तानलदारुणाज्जतुगृहाद्बुध्यात्मनिर्वाहिणा
युद्धे वैश्रवणालयेऽचलशिलावेगप्रतिस्फालिना ।
भीमेनाद्य हिडिम्बराक्षसपति[1]प्राणप्रतिग्राहिणा
यद्येवं समवैषि मां छलजितं भो राम ! नाहं जितः ॥३४॥

बलदेवः—भीमसेन इदानीं तव युद्धवञ्चनामुत्पाद्य स्थास्यति ।

दुर्योधनः—किं चाहं भीमसेनेन वञ्चितः ।

बलदेवः—अथ केन भवानेवंविधः कृतः ।

दुर्योधनः—श्रूयताम्,

येनेन्द्रस्य स पारिजातकतरुर्मानेन तुल्यं हृतो
दिव्यं वर्षसहस्रमर्णवजले सुप्तश्च यो लीलया ।
तीव्रां भीमगदां प्रविश्य सहसा निर्व्याजयुद्धप्रिय-
स्तेनाहं जगतः प्रियेण हरिणा मृत्योः प्रतिग्राहितः ॥३५॥

(नेपथ्ये)

उस्सरह उस्सरह अय्या ! उस्सरह । [उत्सरतोत्सरतार्याः ! उत्सरत ।]

बलदेवः—(विलोक्य) अये अयमत्रभवान् धृतराष्ट्रः गान्धारी च दुर्जयेनादेशितमार्गोऽन्तःपुरानुबन्धः शोकाभिभूतहृदयश्चकितगतिरित एवाभिवर्तते । य एषः,

वीर्याकरः सुतशतप्रविभक्तचक्षु—
र्दर्पोद्यतः कनकयूपविलम्बबाहुः ।
सृष्टो ध्रुवं त्रिदिवरक्षणजातशंकै—
र्देवैररातितिमिराञ्जलिताडिताक्षः ॥ ३६ ॥

1. परित्राण० ।

(ततः प्रविशति धृतराष्ट्रो गान्धारी देव्यौ दुर्जयश्च ।)

धृतराष्ट्रः—पुत्र क्वासि ।

३ गान्धारी—पुत्तअ ! कहिं सि । [पुत्रक ! क्वासि ।]

देव्यौ—महाराज ! कहिं सि । [महाराज ! क्वासि ।]

धृतराष्ट्रः—भोः ! कष्टम् ।

वञ्चनानिहतं श्रुत्वा सुतमद्याहवे मम ।
मुखमन्तर्गतास्राक्षमन्धमन्धतरं कृतम् ॥ ३७ ॥

गान्धारि ! किं धरसे ।

गान्धारी—जीवाविदम्हि मन्दभाआ । [जीवितास्मि मन्दभागा ।]

३ देव्यौ—महाराअ ! महाराअ ! [महाराज । महाराज ।]

राजा—भोः ! कष्टम् । यन्ममापि स्त्रियो रुदन्ति ।

पूर्वं न जानामि गदाभिघात-
रुजामिदानीं तु समर्थयामि ।
यन्मे प्रकाशीकृतमूर्धजानि
रणं प्रविष्टान्यवरोधनानि ॥ ३८ ॥

धृतराष्ट्रः—गान्धारि ! किं दृश्यते दुर्योधननामधेयः कुलमानी ।

गान्धारी—महाराअ ! ण दिस्सदि । [महाराज ! न दृश्यते ।]

३ धृतराष्ट्रः—कथं न दृश्यते । हन्त भो ! अद्यास्म्यहमन्धो योऽहमन्वेष्टव्ये काले पुत्रं न पश्यामि । भोः कृतान्तहतक !

रिपुसमरविमर्दं मानवीर्यप्रदीप्तं
सुतशतमतिधीरं वीरमुत्पाद्य मानम्[1] ।
धरणितलविकीर्णं किं स योग्यो न भोक्तुं
सकृदपि धृतराष्ट्रः पुत्रदत्तं निवापम् ॥ ३९ ॥

---

१. 'मानी' इति स्यात् ।

गान्धारी–जाद सुयोधण ! देहि मे पडिवअणं। पुत्तसदविणास-दुत्थिदं समस्सासेहि महाराअं। [जात सुयोधन । देहि मे प्रति-वचनम्। पुत्रशतविनाशदुःस्थितं समाश्वासय महाराजम्।]

बलदेवः–अये ! इयमत्रभवती गान्धारी ।

या पुत्रपौत्रवदनेष्वकुतूहलाक्षी
दुर्योधनास्तमितशोकनिपीतधैर्या ।
अस्रैरजस्रमधुना पतिधर्मचिह्न-
मार्द्रीकृतं नयनबन्धमिदं दधाति ॥ ४० ॥

धृतराष्ट्रः–पुत्र दुर्योधन ! अष्टादशाक्षौहिणीमहाराज ! कासि ।

राजा–अद्यास्मि महाराजः ।

धृतराष्ट्रः–एहि पुत्रशतज्येष्ठ ! देहि मे प्रतिवचनम् ।

राजा–ददामि खलु प्रतिवचनम् । अनेन वृत्तान्तेन व्रीलितोऽस्मि ।

धृतराष्ट्रः–एहि पुत्र ! अभिवादयस्व माम् ।

राजा–अयमयमागच्छामि। (उत्थानं रूपयित्वा पतति) हा धिक् ! अयं मे द्वितीयः प्रहारः । कष्टं भोः !

हृतं मे भीमसेनेन गदापातकचग्रहे ।
सममूरुद्वयेनाद्य गुरोः पादाभिवन्दनम् ॥ ४१ ॥

गान्धारी–एत्थ जादा ! । [अत्र जाते !]

देव्यौ–अय्ये ! इमा म्ह । [आर्ये ! इमे स्वः ।]

गान्धारी–अण्णेसह भत्तारं । [अन्वेषेथां भर्तारम् ।]

देव्यौ–गच्छाम मन्दभाआ [गच्छावः मन्दभागे ।]

धृतराष्ट्रः–क एष भो ! मम वस्त्रान्तमाकर्षन् मार्गमादेशयति ।

दुर्जयः–ताद ! अहं दुज्जओ । [तात ! अहं दुर्जयः ।]

धृतराष्ट्रः– पौत्र दुर्जय ! पितरमन्विच्छ ।

दुर्जयः–ताद ! परिस्संतो खु अहं । [तात ! परिश्रान्तः खल्वहम् ।]

९ धृतराष्ट्रः–गच्छ, पितुरङ्के विश्रमस्व।
दुर्जयः–ताद ! अहं गच्छामि। (उपसृत्य) ताद ! कहिं सि [तात ! अहं गच्छामि। तात क्वासि।]

१.२ राजा–अयमप्यागतः। भोः ! सर्वावस्थायां हृदयसंनिहितः पुत्रस्नेहो मां दहति। कुतः,

दुःखानामनभिज्ञो यो ममाङ्कशयनोचितः।
निर्जितं दुर्जयो दृष्ट्वा किन्नु मामभिधास्यति ॥ ४२ ॥

दुर्जयः–अअं महाराओ भूमीए उवविट्ठो। [अयं महाराजो भूम्यामुपविष्टः।]

३ राजा–पुत्र किमर्थमिहागतः।
दुर्जयः–तुवं चिरायसि त्ति। [त्वं चिरायसीति।]
राजा–अहो अस्यामवस्थायामपि पुत्रस्नेहो हृदयं दहति।

६ दुर्जयः–अहं पि खु दे अङ्के उवविसामि। (अङ्कमारोहति) [अहमपि खलु ते अङ्के उपविशामि।]
राजा–(निवार्य) दुर्जय ! दुर्जय ! भोः ! कष्टम्।

हृदयप्रीतिजननो यो मे नेत्रोत्सवः स्वयम्।
सोऽयं कालविपर्यासाच्चन्द्रो वह्नित्वमागतः ॥ ४३ ॥

दुर्जयः–अङ्के उववेसं किण्णिमित्तं तुवं वारेसि। [अङ्क उपवेशं किन्निमित्तं त्वं वारयसि।]

३ राजा–

त्यक्त्वा परिचितं पुत्र ! यत्र तत्र त्वयास्यताम्।
अद्यप्रभृति नास्तीदं पूर्वभुक्तं तवासनम् ॥ ४४ ॥

दुर्जयः–कहिं णु हु महाराओ गमिस्सदि। [कुत्र नु खलु महाराजो गमिष्यति।]

राजा–भ्रातृशतमनुगच्छामि ।

दुर्जयः–मं पि तहिं णेहि । [मामपि तत्र नय ।]

राजा–गच्छ पुत्र ! एवं वृकोदरं ब्रूहि ।

दुर्जयः–एहि महाराअ ! अण्णेसीअसि । [एहि महाराज ! अन्विष्यसे ।]

राजा–पुत्र केन ।

दुर्जयः–अय्याए अय्येण सव्वेण अन्तेउरेण अ । [आर्ययार्येण सर्वेणान्तःपुरेण च ।]

राजा–गच्छ पुत्र ! नाहमागन्तुं समर्थः ।

दुर्जयः–अहं तुमं णइस्सं । अहं त्वां नेष्यामि ।]

राजा–बालस्तावदसि पुत्र !

दुर्जयः–(परिक्रम्य) अय्या ! अअं महाराओ । [आर्याः ! अयं महाराजः ।]

देव्यौ–हा हा ! महाराओ ! [हा हा ! महाराजः।]

धृतराष्ट्रः–कासौ महाराजः ।

गान्धारी–कहिं मे पुत्तओ । [कुत्र मे पुत्रकः।]

दुर्जयः–अअं महाराओ भूमीए उवविट्ठो । [अयं महाराजो भूम्यामुपविष्टः ।]

धृतराष्ट्रः–हन्त भोः ! किमयं महाराजः ।

यः काञ्चनस्तम्भसमप्रमाणो लोके किलैको वसुधाधिपेन्द्रः ।
कृतः स मे भूमिगतस्तपस्वी द्वारेन्द्रकीलार्धसमप्रमाणः ॥ ४५ ॥

गान्धारी–जाद सुयोधण ! परिस्संतोसि । [जात सुयोधन ! परिश्रान्तोऽसि ।]

राजा–भवत्याः खल्वहं पुत्रः ।

धृतराष्ट्रः–केयं भोः ! ।

गान्धारी—महाराज ! अहमभीदपुत्तप्पसविणी । [महाराज ! अहमभीतपुत्रप्रसविनी !]

राजा—अद्योत्पन्नमिवात्मानमवगच्छामि । भोस्तात किमिदानीं वैक्लव्येन ।

धृतराष्ट्रः—पुत्र कथमविक्लवो[1] भविष्यामि ।

यस्य वीर्यबलोत्सिक्तं संयुगाध्वरदीक्षितम् ।
पूर्वं भ्रातृशतं नष्टं त्वय्येकस्मिन्हते हतम् ॥ ४६ ॥

(पतति ।)

राजा—हा धिक् । पतितोऽत्रभवान् । तात ! समाश्वासयात्रभवतीम् ।

धृतराष्ट्रः—पुत्र ! किमिति समाश्वासयामि ।

राजा—अपराङ्मुखो युधि हत इति । भोस्तात ! शोकनिग्रहेण क्रियतां ममानुग्रहः ।

त्वत्पादमात्रप्रणताग्रमौलिर्ज्वलन्तमप्यग्निमचिन्तयित्वा ।
येनैव मानेन समं प्रसूतस्तेनैव मानेन दिवं प्रयामि ॥ ४७ ॥

धृतराष्ट्रः—

वृद्धस्य मे जीवितनिःस्पृहस्य निसर्गसंमीलितलोचनस्य ।
धृतिं निगृह्यात्मनि संप्रवृत्तस्तीव्रस्समाक्रामति पुत्रशोकः ॥४८॥

बलदेवः—भोः ! कष्टम् ।

दुर्योधननिराशस्य नित्यास्तमितचक्षुषः ।
न शक्नोम्यत्रभवतः कर्तुमात्मनिवेदनम् ॥ ४९ ॥

राजा—विज्ञापयाम्यत्रभवतीम् ।

गान्धारी—भणाहि जाद ! । [भण जात !]

---

१. कथं विक्लवो ।

राजा–नमस्कृत्य वदामि त्वां यदि पुण्यं मया कृतम् ।
अन्यस्यामपि जात्यां मे त्वमेव जननी भव ॥ ५० ॥

गान्धारी–मम मणोरहो खु तुए भणिदो । [मम मनोरथः खलु त्वया भणितः ।]

३ राजा–मालवि ! त्वमपि शृणु ।

भिन्ना मे भ्रुकुटी गदानिपतितैर्व्यायुद्धकालोत्थितै–
वक्षस्युत्पतितैः प्रहाररुधिरैर्हारावकाशो हृतः ।
पश्येमौ व्रणकाञ्चनाङ्गदधरौ पर्याप्तशोभौ भुजौ
भर्ता ते नपराङ्मुखो युधि हतः किं क्षत्रिये ! रोदिषि ॥ ५१ ॥

देवी–बाला एसा सहधम्मचारिणी रोदामि । [बाला एषा सहधर्मचारिणी रोदिमि ।]

३ राजा–पौरवि ! त्वमपि शृणु ।

वेदोक्तैर्विविधैर्मखैरभिमतैरिष्टं धृता बान्धवाः
शत्रूणामुपरि स्थितं प्रियशतं न व्यंसिताः संश्रिताः ।
युद्धेऽष्टादशवाहिनीनृपतयः संतापिता निग्रहे
मानं मानिनि ! वीक्ष्य मे न हि रुदन्त्येवंविधानां स्त्रियः ॥५२॥

पौरवी–एक्ककिदप्पवेसणिच्चआ ण रोदामि । [एककृतप्रवेशनिश्चया न रोदिमि ।]

३ राजा–दुर्जय ! त्वमपि शृणु ।

धृतराष्ट्रः–गान्धारि ! किं नु खलु वक्ष्यति ।

गान्धारी–अहं पि तं एव्व चिन्तेमि । [अहमपि तदेव चिन्तयामि ।]

६ राजा–अहमिव पाण्डवाः शुश्रूषयितव्याः, तत्रभवत्याश्चांबायाः कुन्त्या निदेशो वर्तयितव्यः । अभिमन्योर्जननी द्रौपदी चोभे मातृवत्पूजयितव्ये । पश्य पुत्र !

श्लाघ्यश्रीरभिमानदीप्तहृदयो दुर्योधनो मे पिता
तुल्येनाभिमुखं रणे हत इति त्वं शोकमेवं त्यज ।
स्पृष्ट्वा चैव युधिष्ठिरस्य विपुलं क्षौमापसव्यं भुजं
देयं पाण्डुसुतैस्त्वया मम समं नामावसाने जलम् ॥ ५३ ॥

बलदेवः—अहो वैरं पश्चात्तापः संवृत्तः । अये शब्द इव ।

सन्नाहदुन्दुभिनिनादवियोगमूके
विक्षिप्तबाणकवचव्यजनातपत्रे ।
कन्दर्प कार्मुकरवो हतसूतयोधे
विभ्रान्तवायसगणं गगनं करोति ॥ ५४ ॥

(नेपथ्ये)

दुर्योधनेनाततकार्मुकेण यो युद्धयज्ञः सहितः प्रविष्टः ।
तमेव भूयः प्रविशामि शून्यमध्वर्युणा वृत्तमिवाश्वमेधम् ॥ ५५ ॥

बलदेवः—अये अयं गुरुपुत्रोऽश्वत्थामेत एवाभिवर्तते । य एषः,

स्फुटितकमलपत्रस्पष्टविस्तीर्णदृष्टी
रुचिरकनकयूपव्यायतालम्बबाहुः ।
सरभसमयमुग्रं कार्मुकं कर्षमाणः
सदहन इव मेरुः शृङ्गलग्नेन्द्रचापः ॥ ५६ ॥

(ततः प्रविशत्यश्वत्थामा ।)

अश्वत्थामा—(पूर्वोक्तमेव पठित्वा) भो भोः ! समरसंरम्भोभयबल-
३ जलधिसङ्गमसमयसमुत्थितशङ्खनक्रकृत्तवि ग्रहाः [illegible]-
नुबद्धनन्दप्राणाः समरश्लाघिनो राजानः ! शृण्वन्तु शृण्वन्तु भवन्तः

छलवलदलितोरुः कौरवेंद्रो न चाहं
शिथिलविफलशस्त्रः सूतपुत्रो न चाहम् ।

---

१. प्रविशाम्यशून्य० ।

इह तु विजयभूमौ द्रष्टुमद्योद्यतास्त्रः
सरभसमहमेको द्रोणपुत्रः स्थितोऽस्मि ॥ ५७ ॥

किमनया ममाप्यप्रतिलाभविजयश्लाघया समरश्रिया । (परिक्रम्य)
मा तावत् । मयि गुरुनिवपनव्यग्रे वञ्चितः किल कुरुकुलतिलक-
३ भूतः कुरुराजः । क एतच्छ्रद्धास्यति । कुतः,

उद्यत्प्राञ्जलयो रथद्विपगताश्चापद्वितीयैः करै-
र्यस्यैकादशवाहिनीनृपतयस्तिष्ठन्ति वाक्योन्मुखाः ।
भीष्मो रामशरावलीढकवचस्तातश्च योद्धा रणे
व्यक्तं निर्जित एव सोऽप्यतिरथः कालेन दुर्योधनः ॥५८॥

तत् क्व नु खलु गतो गान्धारीपुत्रः । (परिक्रम्यावलोक्य)
अये अयमभिहतगजतुरगनररथप्राकारमध्यगतः समरपयोधिपारगः
३ कुरुराजः । य एषः,

मौलीनिपातचलकेशमयूखजालै-
र्गात्रैर्गदानिपतनक्षतशोणितार्द्रैः ।
भात्यस्त[1]मस्तकशिलातलसंनिविष्टः
सन्ध्यावगाढ इव पश्चिमकालसूर्यः ॥ ५९ ॥

(उपसृत्य) भोः कुरुराज ! किमिदम् ।
राजा—गुरुपुत्र ! फलमपरितोषस्य ।
३ अश्वत्थामा—भोः कुरुराज ! सत्कारमूलमावर्जयिष्यामि ।
राजा—किं भवान् करिष्यति ।
अश्वत्थामा—श्रूयताम् ।

युद्धोद्यतं गरुडपृष्ठनिविष्टदेह-
म[2]ष्टार्धभीमभुजमुद्यतशार्ङ्गचक्रम् ।

१. यात्य । २ ° देहं स्पष्टाष्ट°

कृष्णं सपाण्डुतनयं युधि शस्त्रजालैः
संकीर्णलेख्यमिव चित्रपटं क्षिपामि ॥ ६० ॥

राजा—मा मा भवानेवम् ।

गतं धात्र्युत्संगे सकलमभिषिक्तं नृपकुलं
गतः कर्णः स्वर्गं निपतिततनुः शन्तनुसुतः ।
गतं भ्रातॄणां मे शतमभिमुखं संयुगमुखे
वयं चैवंभूताः गुरुसुत ! धनुर्मुञ्चतु भवान् ॥ ६१ ॥

अश्वत्थामा—भोः कुरुराज !

संयुगे पाण्डुपुत्रेण गदापातकचग्रहे ।
सममूरुद्वयेनाद्य दर्पोऽपि भवतो हृतः ॥ ६२ ॥

राजा—मा मैवम् । मानशरीरा राजानः । मानार्थमेव मया निग्रहो गृहीतः । पश्य गुरुपुत्र !

यत्कृष्टा करनिग्रहाञ्चितकचा द्यूते तदा द्रौपदी
यद्बालोऽपि हतस्तदा रणमुखे पुत्रोऽभिमन्युः पुनः ।
अक्षव्याजजिता वनं वनमृगैर्यत्पाण्डवाः संश्रिता
नन्वल्पं मयि तैः कृतं विमृश भो ! दर्पाहृतं दीक्षितैः ॥ ६३ ॥

अश्वत्थामा—सर्वथा कृतप्रतिज्ञोऽस्मि ।

भवता चात्मना चैव वीरलोकैः शपाम्यहम् ।
निशासमरमुत्पाद्य रणे धक्ष्यामि पाण्डवान् ॥ ६४ ॥

बलदेवः—एतद्भविष्यत्युदाहृतं गुरुपुत्रेण ।

अश्वत्थामा—हलायुधोऽत्रभवान् ।

३ धृतराष्ट्रः—हन्त ! साक्षिमती खलु वञ्चना ।

अश्वत्थामा—दुर्जय ! इतस्तावत् ।

---

१. दर्पव्रतं ।

पितृविक्रमदायाद्ये राज्ये भुजबलार्जिते ।
विनाभिषेकं राजा त्वं विप्रोक्तैर्वचनैर्भव ॥ ६५ ॥

राजा–हन्त ! कृतं मे हृदयानुज्ञातम् । परित्यजन्तीव मे प्राणाः । इमेऽत्रभवन्तः शन्तनुप्रभृतयो मे पितृपितामहाः । एतत्कर्णमग्रतः कृत्वा समुत्थितं भ्रातृशतम् । अयमप्यैरावतशिरोविषक्तः काकपक्षधरो महेन्द्रकरतलमवलम्ब्य क्रुद्धोऽभिभाषते मामभिमन्युः । उर्वश्यादयोऽप्सरसो मामभिगताः। इमे महार्णवा मूर्तिमन्तः । एता गंगाप्रभृतयो महानद्यः । एष सहस्रहंसप्रयुक्तो मां नेतुं वीरवाही विमानः कालेन प्रेषितः । अयमयमागच्छामि । (स्वर्गं गतः ।)

(यवनिकास्तरणं करोति ।)

धृतराष्ट्रः–

याम्येष सज्जनधनानि तपोवनानि
पुत्रप्रणाशविफलं हि धिगस्तु राज्यम् ।

अश्वत्थामा–

यातोऽद्य सौप्तिकवधोद्यतबाणपाणिः

(भरतवाक्यम्)

बलदेवः–गां पातु नो नरपतिः शमितारिपक्षः ॥ ६६ ॥

(निष्क्रान्ताः सर्वे ।)

ऊरुभङ्गं नाम नाटकं समाप्तम् ॥

श्लोकानुक्रमणिका ।

URUBHANGAM

Breaking of thighs.

A SANSKRIT DRAMA IN ONE ACT

ENGLISH TRANSLATION

Act I

INDUCTION

(Then enter the stage-director at the end of the Invocation)

THE STAGE-DIRECTOR— May Lord Kṛṣṇa be the craft to ferry you over (the flood of) your foes – the craft which carried Arjuna over the river of his enemies, with Bhīṣmā and Droṇa for its banks, Jayadratha for water, the Gāndhāra king for whirlpool, Karṇa, As'vatthāman and Kṛpa for waves, alligators and crocodiles, arrows and swords for sands and Duryodhana for current. (1)

This is what I beg to inform you, noble sirs. Ah, how is it, that even as I am on the point of making my announcement, I think I hear some noise! Well, I will see.

(Behind the Scenes)

Ho, here we are, here we are.

STAGE–DIRECTOR—Well, I understand.

(Entering)

STAGE–ASSISTANT—Noble sir, why are these men, who, to win heaven, prepare to offer their limbs as oblations in (the fire of) the van of battle, with limbs dislocated by hundreds of arrows and javelins,

with bodies scratched by the tusks of infuriated elephants,–why are these men, who try each other's valour, wandering about ? (2)

STAGE-DIRECTOR—Māriṣa, don't you know ? Now when Duryodhana is the sole survivor on the side of Dhṛtarāṣṭra, bereft of the eyes viz. a hundred sons, and when the Pāṇḍavas and Kṛṣṇa are the survivors on the side of Yudhiṣṭhira, when the Samantapañcaka is strewn over with the corpses of kings,

Here are warriors entering this one fatal house of kings (the battlefield), looking like a torn canvas with crowded paintings, owing to the elephants, horses, kings and soldiers lying about wounded in battle, now that the combat between Bhīma and Duryodhana is begun. (3)

(*Exeunt*).

(*End of the Induction.*)

(*Enter three soldiers*)

ALL— Ho ! here we are, here we are.

FIRST— Here we come to this hermitage called battle, a house of hostility, a touch-stone of valour, a home of pride and honour, a hall where during fights nymphs of heaven assemble to choose their bride-grooms, a resting-place for men's gallantry, a hero's couch where kings lie in the hour of their death, a sacrifice wherein oblations of lives are offered in the fire, and a passage whereby kings pass to heaven. (4)

SECOND— You spoke well.

Strewn with the carcasses of big elephants the earth is (as if) uneven with boulder rocks; all around

vultures have built their nests, and the chariots are empty, the warriors having died. The kings who for long fought face to face on the field of battle where every warlike activity brings death, having performed feats of arms, now have been slain and have passed to heaven. (5)

THIRD— So it is.

The Sacrifice, the battle is over; here the trunks of tuskers are the sacrificial posts; the arrows, strewn grass; the dead elephants, high-piled heaps of sacred fuel; it is flaming with the fire of hostility; the banners form the stretched canopy; the long recital of sacred chants is the war-cry and the fallen men are the animal victims of the sacrifice. (6).

FIRST— And look you at this other (sight).

These birds, with beaks wetted with flesh, are loosening ornaments from the bodies of kings, who have been slain by each other's shafts, and whose corpses now lie on the courtyard of the field of battle. (7)

SECOND— This elephant, prepared and arrayed for all war-like activities, laden with bows and arrows and looking like a royal arsenal, now sinks with its armour all shattered, struck down by a continuous volley of arrows. (8)

THIRD— Look at this other (scene);

The female jackals, full of glee, are dragging down from the car a dead warrior, whose head is adorned by garlands fallen from banner-tops, and whose body is pierced by a single, fine shaft like female relations, who joyfully help the son-in-law to descend from the palanquin, who is adorned with garlands fallen from over the banner-tops, and who carries a fine sword. (9).

ALL— How fearsome is this Samantapañcaka, with its tracts impassable on account of the blood of elephants, horses and men slain and fallen, and littered with armours, shields, umbrellas, chowries, javelins, arrows, spears and mailed and headless trunks and such like, which lie hurled about, and strewn with weapons such as pikes, darts, axes, slings, stakes, pestles, hammers, sharp-edged shafts, iron-bars, spearlets and frightful maces.

FIRST— Now here

Are rivers of blood being crossed by causeways of killed elephants; horses are driving chariots, devoid of kings and of charioteers fallen down; headless trunks are running about through force of former habit; and wild elephants bereft of drivers are wandering about. (10)

SECOND— See this other sight (here); these

Vultures, with eyes tawny and protruding like Mādhūka buds, and beaks as sharp as the curved goad of the elephant of the lord of demons, with extensive long wings outstretched, look like coral-inlaid fans on account of bits of flesh. (11)

THIRD— This (battle-)field, with its fallen steeds, elephants, kings and warriors, revealed all round by the scorching rays of the Sun, seems to bear a cluster of fallen stars, as it is strewn with iron-shafts, spears, arrows, javelins and swords. (12)

FIRST— Even in such a plight, the warriors have not lost their splendour and they look magnificent. For here,

On the battlefield there seems arranged a lotus plant on land which does not stir, with the fearless faces of the kings, whose shining eyes fallen out (from their sockets) are like swarms of bees; whose red

lips are the mass of leaves; knitted eyebrows, the graceful filaments; diadems, the sprouting shoots: blooming beneath the Sun of valour, and raised on stalks of iron-shafts. (13).

SECOND— That Death should prevail over even such (valiant) warriors! Surely enough men in difficulties cannot exercise their own authority.

THIRD— Death alone prevails over warriors!

FIRST— No doubt, it does.

SECOND— Nay, do not say so.

It was Arjuna who today perforce made Death receive the proud and haughty kings in the van of battle, by his arrows, which were the remnants of those used in his fight with the Great Lord, when he assumed his bow, whose string is besmirched with the smoke of the Khāṇḍava forest, which annihilated the Saṃs'aptakas (the rulers of Trigarta), stilled the distressed cry of the gods in heaven, and received the gift of the lives of the Nivāta-Kavacas (demi-gods so named). (14)

ALL— Ah, a sound.

Are these clouds rumbling, or mountains pulverised by fall of thunderbolts? Is the earth torn asunder by earth-quakes frightening with their tumultuous roar? Or does the sea, dashing against the caves in the interior of the valleys of the Mandara mountain, produce (this) uproar, tumultuous with the wind-lashed, multitudinous waves, tremulous and swirling up? (15)

Well, let us see.

(*All move round*)

FIRST— Ah! here has started a duel with maces between Bhīmasena, the middle-born Pāṇḍava, incensed at

the pulling of Draupadī's hair, and the great king Duryodhana, enraged at the death of his hundred brothers, in the presence of the guardian deities of the Kuru and Yadu families, headed by Vyāsa, Balarāma, Kṛṣṇa, and Vidura.

SECOND—

Ah! in this (fight) there rises the sound of the hard blows of the maces, when Bhīma's chest, well-developed as a slab of molten gold, is struck, when Duryodhana's shoulders, firm as the trunk of Indra's elephant, are smitten, and when the weapons clash against their sides between their arms. (16)

THIRD— Here is the king,

Whose crown is being displaced by the shaking of his head, whose face has eyes filled with the fire of anger in (every) glance, whose body is bent as he changes his position, and whose hand is frequently upraised; while in the palm of his hand shines his mace covered and wet with his enemy's blood, like Indra's flaming thunderbolt hurled from the top-most summit of the Kailāsa mountain. (17)

FIRST— Just look at the Pāṇḍava here, whose limbs are covered with blood drawn by blows.

Bhīma, whose prominent forehead is cut and bleeding, whose two shoulders, (strong) as hammers, are broken, with a chest all moist with thick blood dripping from wounds, and with deep wounds wet with blood drawn by the blows of the mace, appears like the Meru mountain whose boulders are drenched in showers of water mixed with red chalk. (18)

SECOND— He hurls his terrible mace, and roars as he springs; quickly takes off his arm and thwarts his

opponent's design ; then moves about with dancing steps and strikes without ceasing ; for the King (Duryodhana) is well-trained ; but Bhīma, on the other hand, is so strong. (19)

THIRD— This Bhima,

Who is drenched with the blood flowing from a deep cut on his head, who is mountain-like, and peerless in battle, now is sinking on the earth like Meru, the king of mountains, burnt by the thunderbolt, when its minerals are loosened and get diffused. (20)

FIRST— Now seeing that Bhīma, whose limbs are drooping by the hard blows, is falling, this

Vyāsa, his raised face resting upon the tip of one finger, stands astounded ;

SECOND— Yudhiṣṭhira feels distressed, and Vidura's eyes are filled with tears ;

THIRD— Arjuna takes up the Gāṇḍīva bow, while Kṛṣṇa looks at the sky ;

ALL— And Balarāma, who watches the fight, is brandishing his plough for love of his pupil (i. e. Duryodhana). (21)

FIRST— Here is the king,

Full of pride, courtesy, dignity and venture, the home of heroism, with his crown adorned with a variety of gems, mockingly saying:- "O Bhīma, no hero will strike one who is prostrate in battle ; give up fear." (22)

SECOND— Here is Kṛṣṇa, who seeing that Bhīmasena is being derided, makes him some sign by striking his own thigh.

THIRD— And Bhīma is heartened by the sign.

Knitting his eyebrows. wiping out perspiration from the depression on his forehead with his hand, with a formidable look, he wields with both hands his mace, the Chitrāngadā, and roaring, again rises from the ground, his eyes glowing like those of a huge lion, as if he has obtained strength which the god of wind, finding his son prostrate, has given him. (23)

FIRST— Ah, the duel with maces has started again.

This Pāṇḍu's son, rubbing hard the palms of his hands on the ground, stroking his arms, biting hard his lips, and roaring loudly through rage in the ardour of his heroism, throws to the wind the sense of pity which righteousness prompts, violates the conventions (of the duel) and hurls his mace on Duryodhana's thighs the moment Kṛṣṇa makes him the sign. (24)

ALL— O Alas ! The king has fallen.

THIRD— Seeing the Kuru-king, whose limbs shine through the flowing blood, falling down, the revered Vyāsa has just risen to the sky. Here now,

The eyes of Balarāma, veiled by his garland, have ceased to look on ; and seeing that Balarāma is full of anger on Duryodhana's account, the Pāṇḍavas, full of fright, are, as instructed by Vyāsa, leading Bhīma away, encircled in their cage-like arms, and supported in his walk on Kṛṣṇa's arm. (25)

FIRST— Ah, the revered Balarāma, too, with eyes dilated wide in anger, comes in this very direction on seeing Bhīmasena departing. He

Whose crest is waving and loosened, whose eyes are red and expanded through anger, having slightly raised his garland bitten by the mouths of black-bees, drags up his falling black garment hanging

his person, and looks like the Moon encircled (by clouds) come down to the earth. (26)

SECOND—Come along, then, let us be close to the king.

BOTH—Very well; a capital idea.

(*Exeunt*)

End of the Viṣkaṁbhaka.

(*Then Enter Baladeva.*)

BALADEVA—Ye, kings of the Earth, this is not proper.

Regardless of my ploughshare, which is death to the forces of (my) enemies, and regardless of the deceit on the battlefield, and of me, Bhīma in his arrogance hurled that mace of his on Duryodhana's thighs, in the forefront of the battlefield and thus brought him (i. e., Duryodhana) low along with the supremacy of the family-discipline. (27)

O Duryodhana, bear up just for a while.

In the meanwhile, hurling my ploughshare, which destroyed the entrance of Saubha (city), and was the hook (of destruction) to the gateway of the rampart of Mahāsura's capital, which ordered about the flow of Yamunā's waters, and was honoured with the gift of enemies' lives, I will make it draw furrows on Bhīma's expansive chest smeared with a fresh coagulation of sweat and blood. (28)

(*Behind the scenes*)

May the venerable Baladeva be pleased!

BALADEVA—Ah, poor Duryodhana, even when in this plight, follows me! He

Looks glorious, with his complexion wet and smeared with blood, the sandal-paste of battle; with arms reddened by dust while creeping on the ground,

he is made to play the role of an infant! He looks like Vāsuki, who, when loosened from the (Mandara) mountain by the gods and demons at the completion of the churning for nectar, was left alone when exhausted, and wearily dragged his body in the ocean waves. (29)

(Then Enter Duryodhana with both thighs broken.)

DURYODHANA— Ho! Here I am.

Bhīma, violating the established conventions (of battle) wounded and smashed my thighs with blows from his mace; and now I carry my half-dead body, dragging it on the earth with my hands. (30)

May the Venerable Baladeva be pleased.

At thy feet lies my head, who have fallen on the earth. First of all, set aside thy anger to-day; let them live——these clouds who would offer libations of water to the manes of the Kuru race. Ended is all enmity and all talk about war, and we ourselves are no more! (31).

BALADEVA.—O Duryodhana, bear up just for a little while.

DURYODHANA.—What would you do!

BALADEVA.—Listen.

I will give to thee, as followers faring to heaven, these sons of Pāṇḍu, their bodies furrowed by my plough-share hurled upon them, their shoulders and hearts torn by pestle-blows, killing them in battle together with their chariots, horses and elephants. (32).

DURYODHANA.—Nay, do not (say) so.

When Bhīma has fulfilled his vow, when my hundred brothers are dead, and I am reduced to this plight, how can strife avail? (33).

BALADEVA—What angers me is that you should have been deceived before my eyes.

DURYODHANA—So you think I was deceived?

BALADEVA—What need to doubt it?

DURYODHANA—O joy! I feel my life well repaid. For,

O Balarāma, I remain unconquered, if you think that I have thus been vanquished through cunning by Bhīma, who by his intelligence effected his escape from the house of lac which was so dreadful on account of the blazing fire, who forcibly hurled mountain rocks in the fight in Kubera's abode, and who took away the life of the demon-lord, Hiḍimba. (34).

BALADEVA—Should Bhīmasena live after having now deceived you in battle?

DURYODHANA—And was I deceived by Bhīmasena?

BALADEVA—Who, then, brought you to this plight?

DURYODHANA—Listen,

He who snatched away from Indra the Pārijāta tree as well as his pride, who playfully slept for a thousand celestial years in the waters of the ocean; Hari, dear to the world it was, who all of a sudden entered the smart mace of Bhīma and handed me, who love a fair fight, over to Death. (35).

(Behind the Scenes)

Make way, sirs, do make way.

BALADEVA—*Looking*—Oh! Here with a heart heavy with sorrow, comes the noble Dhṛtarāṣṭra with Gāndhārī, led by Durjaya and followed by the inmates of the harem; he who is a mine of valour, his eyes divided among his hundred sons, haughty with pride, with arms long like golden sacrificial posts; surely the gods doubtful of protecting the

heavens, created him with eyes smitten with a handful of malicious darkness. (36).

(Then Enter Dhṛtarāṣṭra, Gāndhārī, two queens and Durjaya.)

DHRTARASTRA—Where art thou, my son ?

GANDHARI—My Child, where art thou ?

QUEENS—Where are you, my lord ?

DHRTARASTRA—Oh, how painful !

When I heard that my son was cunningly struck down in battle to-day, my blind facé, with its tearful eyes is made blinder still. (37).

Gāndhāri, are you alive ?

GANDHARI—Yes, unlucky that I am, I am (still) alive.

QUEENS—Ah ! my lord ! my lord !

KING—Oh, how painful ! that even my queens are weeping !

I did not feel before the pain caused by the blows of the club ; but now I feel it since these ladies of my harem have stepped into the battlefield with unveiled tresses. (38).

DHRTARASTRA—Gāndhārī, do you see him who is full of family-pride—Duryodhana by name ?

GANDHARI—No, your Majesty, he is not to be seen.

DHRTARASTRA—How, not seen ? And yet I live, not seeing my son, at a time when he is to be searched ! Now Death, you wretch,

Does not the proud Dhṛtarāṣṭra, the father of a hundred sons, capable of smiting their foes in battle, resplendent with pride and valour, very wise and brave, (but) now lying scattered on the field (of battle)— does not he deserve to enjoy even for once, the libation of water offered to him by his (only) son ? (39).

GANDHARI— Duryodhana, my child, answer me, and comfort the unfortunate King, who is grieved at loss of his hundred sons.

BALADEVA—Oh, this is her ladyship, Gāndhārī.

She, whose eyes suppressed their longing to see the faces of her sons and grandsons, has now lost all courage through grief at Duryodhana's fall, and carries that bandage, worn on her eyes as indicating her faithful devotion to her husband, now all wetted with the ceaselessly flowing tears. (40).

DHRTARASTRA— Ah, my son, Duryodhana, the sovereign of eighteen army divisions—where are you?

DURYODHANA—(Sure) a sovereign I am to day!

DHRTARASTRA—O eldest of hundred sons, answer me.

DURYODHANA—Yes, I will answer. How I feel ashamed at this state of things!

DHRTARASTRA—Come, my son, greet me.

DURYODHANA—Here I come. (*acts rising and falls*) O alas! this is a second blow. Oh alack!

That Bhīmasena, at the time he seized me by the hair and dealt me a blow from his club, should have deprived me to day, along with my thighs, of the homage to my father's feet! (41).

GANDHARI— Come here, my daughters.

QUEENS—Here we are, noble lady.

GANDHARI—Find out your husband.

QUEENS—I go, unfortunate that I am.

DHRTARASTRA— Oh, who is this who pulls at the end of my garment and leads the way?

DURJAYA—Grandpa, it is I, Durjaya.

DHRTARASTRA— Oh, grandson, Durjaya, look for your father.

DURJAYA—I am, indeed, tired.

DHṚTARĀṢṬRA— Well go, you will rest on your father's lap.

DURJAYA—Well I go, grandpa. (*Approaching*) Where are you, father?

DURYODHANA—Oh, he, too, is come. Love for child which is present in the heart under all conditions, burns me now. For,

A stranger to sorrows, used to repose in my lap, what would Durjaya say, on finding me thoroughly vanquished? (42)

DURJAYA—Here is the king sitting on the ground.

DURYODHANA—Why have you come, my son?

DURJAYA—Because you have delayed.

DURYODHANA–Ah, in this plight, love for child burns my heart.

DURJAYA—I, too, will sit in your lap. (*Acts sitting in his lap*)

DURYODHANA—(*Stopping him*) O Durjaya, Durjaya! Alas!

This child, who delighted my heart and was himself a great festival to my eyes, this moon, through changed circumstances, is turned into fire! (43).

DURJAYA—Why do you prevent me from sitting in your lap?

KING—Leave, my child, your wonted seat, and sit anywhere you like; for from now on, that seat you enjoyed before does not exist. (44).

DURJAYA—Where would the king go?

KING—Well, I shall follow my hundred brothers.

DURJAYA—Take me, too, there.

KING—Go, my son, ask Bhīma.

DURJAYA—Come, Oh king, you are being looked for,

KING—By whom, child?

DURJAYA—By grandpa and ma and by all the inmates of the harem.

KING—Go, child, I am unable to come.

DURJAYA—I will take you.

KING—You are just a child, my son.

DURJAYA—(*Moving about*) Noble ladies, here is the king.

QUEENS—Oh, alack, the king.

DHRTARASTRA—Where is the king ?

GANDHARI— Where is my child ?

DURJAYA—Here is the king, sitting on the ground.

DHRTARASTRA—Oh, alas, is this the great king ?

He, who indeed was the one king of kings in the world, and equalled a golden pillar (in stature) is now lying on the earth in miserable plight, reduced to half the size of the bolt of some big door. (45).

GANDHARI—Child Suyodhana, are you tired ?

KING—I am your son, to be sure.

DHRTARASTRA—Ho, who is she ?

GANDHARI—It is I, my lord, the mother of fearless sons.

KING—I feel I am born to day. Oh father, what use is grief now ?

DHRTARASTRA—Oh my son, why should I not feel grieved ?

YOU, whose hundred brothers, proud of their valour and strength, consecrated for the sacrifice of battle are already dead ! Now with your death, all will be dead. (*falls*) (46)

KING—O, alas, the noble one has fallen. O, father comfort her ladyship.

DHRTARASTRA—How may I comfort her, my son ?

KING—For that I have been smitten down in battle fighting face to face. O father, favour me by suppressing your grief.

My forehead bowed at thy feet alone, not minding even the blazing fire, I will go to heaven with the same pride with which I came into the world. (47).

DHRTARASTRA—Bitter grief for my son now springs in my heart who am old, destitute of the desire to live, and born blind ; it overwhelms my fortitude and takes complete possession of me. (48).

BALADEVA—Oh alas !

I cannot announce myself to his honour, who has no hope of Duryodhana's life, and who is blind by nature. (49).

KING—Honoured lady, I make a request.

GANDHARI—Speak child.

KING—I bow to thee and pray that if I have done any righteous deed, that you and none else be my mother in the next birth, too. (50).

GANDHARI—You have indeed spoken the wish of my heart.

KING—Mālavi, you too listen.

My brow has been shattered by blows from the mace in the furious fight, and blood gushing from wounds in the chest has usurped the place of the necklace ; look at these my very graceful arms where the wounds take the place of the golden armlets ; your husband did not turn away his face when he was struck down in the fight ; why do you weep then ? (51).

QUEEN—A mere girl, and your wedded wife, I weep.

KING—Pauravi, you too listen,

I have offered various sacrifices as prescribed in the Vedas and are very much coveted, ; I have been the support of my kinsmen, I stood above my enemies and never deprived my dependents of a hundred pleasures; kings, the commanders of eighteen army-divisions, have been imprisoned and tortured ; so having considered my pride, O proud lady,—surely the wives of such as these never weep. (52).

PAURAVI—I am bent on the one resolve of entering (fire) ; I, therefore, do not weep.

KING—Durjaya, you, too, listen.

DHRTARASTRA—Gāndhārī, what do you think he would say ?

GANDHARI—I, too, am thinking about the same.

KING—Serve the Pāṅḍavas as you would serve me, obey the commands of the revered Kuntī; and honour Abhimanyu's mother and Draupadī as you would your own mother. See my boy,

Banish grief from thy heart thinking that thy father Duryodhana whose glory was commendable and whose heart was inflamed with pride, was killed by his equal, fighting face to face on the field of battle ; having touched Yudhiṣṭhira's right arm clad in silk, offer me libations of water along with the sons of Pāṇḍu, when I am dead. (53).

BALADEVA—Ah, how enmity is turned into repentence ! Oh, I hear a sound.

When the battle-field is hushed in the absence of the roll of battle-drums, and arrows, armours, chowries and royal umbrellas lie scattered about, when warriors and charioteers are slain, whose bow twangs and fills the rooks with fright in the sky ? (54).

(*Behind the scenes*)

I am again entering the battle-rite where I had stepped in with Duryodhana with his strung bow, as (people) would throng the horse-sacrifice even after its completion by the Adhvaryu priest. (55)

BALADEVA—Ah! As'vatthāman, the preceptor's son, is coming here. He whose

Eyes are clear and widely dilated like the petals of a fully blown lotus; his long and muscular arms are like some shining sacrificial golden post; as with violence he pulls out his terrible bow, he looks like mountain Meru ablaze with fire, with a rainbow clinging to its peak. (56)

(*Then enter As'vatthāman.*)

ASVATTHAMAN—(*Repeating the foregoing*) Oh ye war-loving kings, the remnant of (a host) whose sinking life hangs on their breath, and whose bodies are slashed by crocodiles of weapons risen up at the commingling of the two oceans in the form of the two armies filled with the ardour of battle, listen, sirs, listen,

I am not the lord of the Kurus whose thighs were broken through a fraud; I am not (Karṇa) the charioteer's son, whose weapons remained blunt and ineffectual; I am the son of Droṇa, standing with uplifted weapons here in this field of victory, looking for (some warrior) burning with fury. (57).

But what have I to do with the glory of battle in which the praise I may earn (from people) for my victory is all profitless? (*Moving about*) Nay, not so. While I was busy offering libations to my father, the lord of Kurus, the ornament of that family, was deceived. And (yet) who would believe it? For,

He on whose commands hung the monarchs of eleven army-divisions, with folded hands raised up, mounted on chariots and elephants, and holding bows in their hands, who had Bhīṣma, whose armour was licked by the arrows of Paras'urāma, (on his side) as also my heroic father, even he, the most excellent warrior, has been plainly conquered by Time. (58).

Now, where has Gāndhārī's son gone? (*Moving about and observing*) Ah! here is the lord of the Kurus, who can cross over the ocean of battle, inside a wall of the corpses of elephants, horses and men killed in battle, and of stricken chariots;

He who now sinks like the setting sun plunged deep into twilight and resting on the slab on the top of the setting mountain, his ray-like locks dishevelled as his crown has fallen and limbs covered with blood from wounds caused by blows from the mace. (59).

(*Approaching*) Oh lord of Kurus, what is this?

KING—O son of my preceptor, it is the result of discontentment.

ASVATTHAMAN—I will bring back to you the very root of honour.

KING—What would you do?

ASVATTHAMAN—Listen,

With a number of weapons, I will hurl down in a fight, even like a picture-board with confused figures, along with the sons of Pāṇḍu, Kṛṣṇa who is well prepared for the fight, whose eight arms are clearly visible, with bow and disc held aloft. (60).

KING—Nay, do not say so;

The entire host of crowned kings now lies in the lap of mother (earth) ; Karṇa is gone to heaven and the son of S'antanu too has fallen ; my hundred brothers are slain in my presence in the van of battle ; while we ourselves are in this plight ; do you therefore set aside your bow, O son of our preceptor. (61).

AS'VATTHAMAN—O king of the Kurus,

Has the son of Pāṇḍu, when in the fight he seized you by the hair and hurled his mace at you, smashed both your thighs as well as your pride ? (61)

KING—No say not so ; pride is the very body of kings ; and for pride alone I took to the war ; see, son of my preceptor,

O think, how little have the Pāṇḍavas who have been consecrated for the battle-rite, done to humiliate my pride ; but on the other hand, Draupadī's hair was pulled by the hand in the gambling match ; son Abhimanyu, though but a child, was put to death in the van of battle ; and the Pāṇḍavas, conquered under the pretext of the gamble with dice, were forced to associate with the beasts of the forest. (63)

ASVATTHAMAN—Well, I have fully made up my mind ;

By your honour, by my own self, and by all heroes I swear to wage a nocturnal war and to destroy the Pāṇḍavas in it. (64)

BALADEVA—It will come to pass even as has been said by the son of the preceptor,

ASVATTHAMAN—Ah ! it is the venerable Balarāma.

DHRTARASTRA—Ah ! so the deception has been witnessed.

ASVATTHAMAN—Durjaya, come here ;

Mayest thou be king of the dominions which your father inherited through his valour and secured through the strength of his arms, even without the rites of coronation but through the words of a Brahmin. (65)

KING—O joy! I have gained my heart's desire; my life is as if departing; here are my venerable forefathers S'antanu and others, here stand my hundred brothers with Karṇa at their head; here, too, is Abhimanyu, wearing side-locks, seated on Airāvata, who, holding Indra by the hand, talks to me angrily; Urvas'ī and other celestial nymphs surround me; here are the great oceans in visible shape; the great rivers Ganges and others are here; death sends me the warrior's aerial car drawn by thousand swans to fetch me; well, here I come.

(*Dies*) (*The curtain is spread*)

DHRTARASTRA—Here I repair to the penace-grove, the wealth of the saintly people; fie on the kingdom, which through the loss of my sons is all profitless to me.

ASVATTHAMAN—I shall move from hence with my bow uplifted for the slaughter of the sleeping princes.

(*Benediction*)

BALADEVA—May our king, after crushing his foes, protect the earth. (66).

(*Exeunt Omnes*)

Here ends the play Ūrubhanga.

(ŪRUBHANGA - Notes)

ऊरुभङ्गम्—the title may be explained thus:—ऊर्वोर्भङ्गः। तमधिकृत्य कृतं रूपकमभेदोपचारात् ऊरुभङ्गम्। This Rūpaka is of the व्यायोग type defined thus in the साहित्यदर्पण:—

ख्यातेतिवृत्तो व्यायोगः स्वल्पस्त्रीजनसंयुतः।
हीनो गर्भविमर्शाभ्यां नरैर्बहुभिराश्रितः॥
एकाङ्कश्च भवेदस्त्रीनिमित्तसमरोदयः।
कैशिकीवृत्तिरहितः प्रख्यातस्तत्र नायकः॥
राजर्षिरथ दिव्यो वा भवेद्धीरोद्धतश्च सः॥
हास्यशृङ्गारशान्तेभ्य इतरेऽत्राङ्गिनो रसाः॥ VI 231–33

The principal features of a व्यायोग- a well-known story, a few female roles, a one-act piece, absence of the गर्भ and विमर्श Saṁdhi, a conflict not occasioned by a woman, etc. —are all found in our play.

I–1. The stanza contains a सावयवरूपक, where the enemies are a river and श्रीकृष्ण the boat by which the 5 पाण्डव cross it. Here the river and its several features such as the bank, pools, sands etc. find their prototype in the enemies and the various individuals comprising them—a commonplace of epic poetry. Cf. स्वप्न. V.13, अभि. VI.2. If the reading is शरास, then शरास is one of the sons of धृतराष्ट्र; Cf. महाभारत— चित्रोपचित्रौ चित्राक्षश्चारुचित्रः शरासनः। I. 7, 4. It is, however, possible to understand शरास as शराः अस्यन्ते येन। in which case it would mean "the bow." It is difficult to say what the poet means by the word– whether शरास is a proper name, or whether it is a common noun meaning "a bow". आर्यमिश्रान्– मिश्र is an honorific termination and gives the sense of प्रशस्य–प्रशस्यः आर्यः=आर्यमिश्रः।

पारिपार्श्विक:—He is the stage-manager's assistant (पारिपार्श्वे व्याप्य वर्तते इति। ठक्प्रत्यय:।) while भाव is the respectful mode of address adopted by him in speaking to the सूत्रधार, Cf सूत्रधारं वदेद्भाव इति वै पारिपार्श्विक:। सा. द. VI. 147.

I-2. आहवमुख....होमा:—आहवस्य मुखे उद्यत: गात्राणां होमो यै: ते। तोमर: is a javelin. अन्योन्यवीर्यनिकषा:—अन्योन्यस्य वीर्यमेव निकष: येषां ते। —they are the touchstones of each other's valour i. e. they try each other's valour. मारिष—This is how the सूत्रधार should address the assistants. the v. l- तनयशतनयशून्ये would mean bereft of the political wisdom (नय) of a hundred sons; or तनयानां शतेन नयेन च शून्ये—devoid of his hundred sons and also of political wisdom.

समन्तपञ्चक—The famous place near कुरुक्षेत्र where परशुराम is said to have annihilated the क्षत्रियs.

Page 3. I-3. प्रविद्धम् P. P. of प्र+व्यध् to pierce. वृकोदर is an epithet of भीम-वृकस्य उदरमिव उदरं यस्य स:। one whose belly resembles that of a wolf or उदरे वृक: यस्य स:—उदर being placed after वृक by the वार्तिक गड्वादे: परा सप्तमी (II. 2-35); in this case वृक means the fire in the stomach which stimulates appetite.

I-4 The battle-field is compared and identified with quite a large variety of objects. वैरस्य आक्वथनम् is a variant in the opening line for आयतनम्। —आक्वथनम्— would mean "a decoction"; आयतनम् is certainly a superior reading.

नभ:संक्रमम्-संक्रम:-संक्रमति अनेन इति—a passage or a bridge. the word is used in मध्यमव्यायोग:--वैडूर्यसंक्रम इवाम्बरसागरस्य। I. 1. Cf also *Infra* हताद्विपसंक्रमा:। I-10.

I-5. Mark the highly artificial style of the stanza. It is an instance of पादान्तयमक- ० धरा धरा, रथा रथा:, रणे रणे, and हता हता;। हतातिरथा: goes with रथा:- हता: अतिरथा: येषां ते। (बहु.) अतिरथ means "a matchless warrior"—अमितान् योधयेद्यस्तु सम्प्रोक्तोऽतिरथस्तु स:।. क्रियामरणे रणे-where every (war-like) activity brings death; (क्रियया मरणं

यस्मिन्।) or क्रिया may mean any implement or weapon (क्रियते कार्यं अनया इति). निहताहता:- are slain : निहताश्च ते आहताश्च the expression is emphatic and means " completely dead. "

I-6. Here is an elaborate metaphor; the battle is a sacrifice. चयनम्-means a pile of wood. ध्वजविततवितान: the banners form the stretched canopy or awning (of course of the sacrificial hall). The v. l. विमान suggests the rather far-fetched idea that the gods in their aerial cars have come for the sacrifice. But "the banners" cannot be "the aerial cars" except by stretch of imagination. संस्थित: means "finished" or complete; almost the same sense as in रघु VIII.71. दयितां अनुसंस्थितः शुचा-where संस्थित means dead "ended (his life)".

Page 3. I-8. समग्रयुद्धोद्यतकल्पित:—may be either समग्रयुद्धाय उद्यतकल्पित: (उद्यतश्चासौ कल्पितश्च)--prepared and arrayed for battle; or उद्यत may be taken to mean उद्यम-activity-well-arrayed (कल्पित) for all war-like activities (युद्धोद्यम).

I-9. रत्नैकसायकधरम्- That is an alternative reading ; the reading of the text is लग्नैकसायकवरम्- " with one fine shaft sticking out. " रत्नैकसायकधरम् is not quite simple; it should be explained thus:--एकश्चासौ सायक: एकसायक: (a matchless shaft); रत्नै: जटितश्चासौ एकसायक; रत्नैकसायक: तस्य धरम्।. In the case of the जामातृ, सायक would mean "a sword." (cf अमर- शरे खड्गे च सायक:।)

I-9. भिण्डिपाल:-a sling. कणय Should be कणप-लोहस्तम्भस्तु कणप: (वैजयन्ती), an iron-bar, while कर्पण means "a barbed arrow."

Page 4. I-11. दैत्येन्द्र०-The beaks of the vultures are sharp like the curved (नत) goad of the elephant of दैत्येन्द्र i. e. बलि.

I-13. स्रस्तोद्वर्तित० The battle-field seems to be strewn with a lotus-plant, with warriors' faces for lotuses.

the dark eyes fallen out from their sockets for bees etc. What a grotesque idea! स्रस्तोद्वर्तित०–स्रस्तानि च तानि उद्वर्तितानि च etc. The eyes have fallen out from their sockets and are shining (उद्वर्तित from वृत् to shine); or they have slipped from the sockets (स्रस्त) and snatched out (उद्वर्तितानि–उद्भमितानि). The v. l. सत्वोद्वर्तित० would mean "Snatched out by wild beasts," and सत्रोद्वर्तित०–"Come out from their covers i. e. the eyelids." सत्रमाच्छादने । अमर० ०अञ्चितकेसराः— "lovely filaments" आञ्चित is "lovely" as in Kālidāsa गतेषु लीलाञ्चितविक्रमेषु । कुमार. ०व्याविद्धसंवर्तिका–व्याविद्धाः ईषत् विकसिताः संवर्तिका नवदलानि. The coronets are the sprouting leaves or shoots.

I–12. आत्मबलाधानं–v. l. राजबलाधानम् । would mean "They are incapable of exercising their royal power," or "they cannot control the royal forces."

I–14. The various feats of Arjuna here enumerated are mentioned several times in other plays of the group. cf. दूतवाक्य ३२: दूतघटोत्कच २२.

निवातकवचs are a special class of demi-gods employed to guard Kubera's treasures.

दर्पोत्सिक्तवशाः—"proud and haughty Kings"–उत्सिक्त is to be treated as a noun meaning "haughtiness, insolence," दर्पः च उत्सिक्तं च तयोः वशः। मृत्योः प्रतिग्राहिताः is a common enough expression– "the Kings were caused to be received by the God of Death."

Page. 5. I–15. द्वैपायन—This is व्यास so called because he was "island-born" द्वीपमेव अयनं (जन्मस्थानं) यस्य स द्वीपायनः which with the addition of स्वार्थे अण्– (according to प्रज्ञादिभ्यश्च V. 4–38) gives us द्वैपायनः । द्वीपायन एव द्वैपायनः। Cf. महाभारत (आदि 68–86) न्यस्तो द्वीपे स यद्बालस्तस्माद् द्वैपायनःस्मृतः ।.

I–16. प्रतिस्फालिते–is struck. ०आसज्यमानायुधे–may be taken independently or as adjectival compound qualifying यस्मिन् (युद्धे)—when or where the weapons come into

contact with (आसज्यमान) i. e. clash against the broad ribs (तट) between theirarms.

I–17. क्रोधाग्निकाक्षाननः–काक्षः means–कटाक्षः a glance. क्रोधाग्निः काक्षे यस्य एतादृशं आननं यस्य सः। possessed of a face which in every glance bears the flame of anger. There is a v. l. क्रोधाधिकाक्षाननः whose face has eyes dilated with anger. The last line gives the following alternative reading कैलासस्य गिरेरिवाग्रशिखरोद्धृता महेन्द्राशनिः The word अशनिः is feminine here; we generally have the word in masculine gender–cf. अशनिः कल्पित एष वेधसा। रघु० VIII.

I–18. ०अंसकूटद्वयः—The shoulders are strong as hammers (कूटं–अयोघनः).

Page 6. 1–19. चारीं गतिं it is a special kind of movement in dancing.

I–20. ०गुरुनिखात० " a deep cut or wound." Bhīma, bleeding and sinking to the ground is compared to Meru when smitten by the thunderbolt.

I–21. एकाग्राङ्गुलिधारितोन्नतमुखः–His raised face resting upon the tip of one finger. अग्राङ्गुलि means अङ्गुल्यग्र and may be defended in the same manner as राजदन्त. Another way of rendering the expression would be एकाग्रः चासौ अङ्गुलिधारितोन्नतमुखः। Where एकाग्र means "Intent, with a mind concentrated on one object."

Page 7. I–23. पुत्र...सर्वगतिना–as if having obtained strength which the god of wind (सर्वगति) his father finding him prostrate gives him.

I–24. त्यक्त्वा धर्मघृणाम्–धर्मघृणा is धर्मप्रतिपादिता or धर्मोत्थिता "the sense of pity which is prompted by moral law or righteousness." गान्धारीतनयस्य–etc. this refers to the story according to which दुर्योधन's body was rendered invulnerable by a glance from his mother. गान्धारी once cast a glance at दुर्योधन's naked person and such was the virtue of that glance that the visible part of दुर्योधन's body became incapable of being hurt

by any weapon. Unfortunately his thighs being covered remained invisible and hence remained the only vulnerable part of his person. So श्रीकृष्ण gave the sign and भीम took advantage of his rival's weakness.

Page 8. I–26. बलराम is traditionally described as very fond of his wood-land garland (वनमाला)–is fair in complexion and wears a dark garment (असित ..वस्त्रं). पारिवेषी– परिवेषः एव पारिवेषः सोऽस्यास्ति– पारिवेषिन् । possessed of a circle or halo of lustre.

I–27. लाङ्गलं लङ्घयित्वा–transgressing i. e. having disregarded my ploughshare. अतिसन्धिम्–is understood by us to mean अतिसन्धानम्–" deceit ; " but it is explained to mean " impartiality." The last line contains a सहोक्ति and should be thus construed रणशिरसि तां गदां दुर्योधनोर्वोः पातयित्वा कुलविनयसमृद्धया (सह) पतितः अथार्त् दुर्योधनः ।

I–28. सौभोच्छिष्टमुखम्––The references are to some of Balarāma's exploits. सौभ is the name of the city belonging to king S'ālva: in the भागवतपुराण we are told that there once raged a fierce battle between the S'ālvas and the Vṛṣṇīs. Balarāma killed शाल्व and destroyed his city (सौभ) by his ploughshare. So सौभस्य उच्छिष्टं (उन् + शिष् to kill) मुखं येन तत्. महासुर०– this महासुर is the king of the S'ālvas. कूटाङ्कुशम् – the firm (कूट means निश्चल) strong hook of destruction. कालिन्दी० etc. refers to the story of how बलराम once wanting to bathe in the river asked her to come to him, but finding her not acceding to his request, forcibly dragged her along with his ploughshare. केदारमार्गाकुलम्– केदारस्य मार्गं आकुलम् ।–I will make it (as if) busy drawing lines or furrows in a field.

I–31. निवापमेघाः–The पाण्डवs, the sole survivors of the race will be the clouds i. e. as generous as the clouds in offering libations of water to the manes.

वैरं च etc. is a fine instance of तुल्ययोगिता in which वैर, विग्रहकथा and वर्य-all three-are connected with one predicate(धर्मः) नष्टाः ।

I-32. स्वर्गानुयात्रपुरुषान्- स्वर्गं अनुयात्रा अस्ति येषां ते स्वर्गानुयात्राः (बहु.) स्वर्गानुयात्राश्च ते पुरुषाः- (कर्म) " as men following thee to heaven"; the word अनुयात्र is used to mean "a follower" in the प्रतिमा IV. (स्वर्ग गते नरपतौ सुकृतानुयात्रे ।); also प्रतिमा 1-30 ; in रामायण we find the word used in this same sense :—

त्यक्तभोगस्य मे राजन् वने वन्येन जीवतः ।
किं कार्यमनुयात्रेण । अयोध्या० ३७-२.

I-34. The first three lines refer to three great exploits of Bhīma, (i) the escape of the पाण्डवs from the house of lac from where Bhīma swiftly bore them away on his shoulders (ii) Bhīma's fight with the गन्धर्वs when he had gone to the गन्धमादन mountain to fetch the सौगंधिक flowers for द्रौपदी-this episode supplies the plot of the सौगंधिकापहरणम्-a one-act play; (iii) the killing of the demon हिडिम्ब whose sister हिडिम्बा married भीम.

I-35. निर्व्याजयुद्धप्रियः-He speaks of himself as one that loves fair fight. निर्व्याजं युद्धं प्रियं यस्य सः ।.

I-36. कनकयूपविलम्बबाहुः- कनकयूप इव विलम्बौ दीर्घौ बाहू यस्य ।. सृष्टो सर्वं etc. the gods being jealous struck him blind with a handful of darkness: the idea recurs in दूतघटोत्कच I. 35.

मन्ये सुरैस्त्रिदिवरक्षणजातशङ्कैस्त्रासान्निमीलितमुखोऽत्रभवान् हि सृष्टः ।

I-37. अन्तर्गतास्त्राक्षं- अन्तर्गतानि अस्त्राणि ययोस्ते अन्तर्गतास्त्रे (बहु०) अन्तर्गतास्त्रे अक्षिणी यस्य तत् (बहु०) मुखम् ।

I-37. धरसे-from धृ of the 1st conj. the Atm. is unusual but occurs in the plays of the group; धृ of the 4th conj. (ध्रियसे) is Atm ; Cf नष्टाः शरीरैः क्रतुभिर्धरन्ते ।

पञ्चरात्र I.23; हृतेषु देहेषु गुणा धरन्ते । कर्ण० I. 17 अन्वेष्टव्ये काले is rather obscure; properly it means "At a time which must be searched out"; but that hardly makes any sense here; hence we take it to mean "At a time when a search must be made."

I–39. वीरमुत्पाद्य मानं–In place of मानम्, मानी is certainly better; but there is no manuscript evidence for the reading.

I–40. The stanza refers to the vow of गान्धारी that she would not enjoy the use of her eyes, but go blind-folded through life, as her husband was blind.

I–40. अक्षौहिणी–a large army consisting of 21870 chariots, 21870 elephants, 65610 horses and 109350 infantry.

I–41. Cf with this stanza 62.

I–44. यत्र यत्र should be यत्र तत्र, anywhere you like.

I–45. द्वारेन्द्रकीलार्धसमप्रमाणः– कील means a bolt (अर्गला) Duryodhana is now reduced to half the size of the bolt of a huge gate (द्वारेन्द्र).

I–49. कथं अविक्लवो भविष्यामि is better than the reading कथं विक्लवो भविष्यामि unless the latter is understood as "How should I feel sad? (you ask)".

I-52. व्यंसिताः from वि + अंस् (to distribute)–" were deprived of". युद्धेऽष्टादशवाहिनी नृपतयः–should be ०वाहिनीनृपतयः

I–52. एकक्रिदं etc– एकः here signifies समानः–एकः समानः कृतः प्रवेशनिश्चयः (अर्थात अग्नौ) यया सा।. She has resolved on ascending the funeral pyre along with her husband.

I–53. क्षौमापसव्यं भुजम्–His right (अपसव्यम्) arm clad in silk. The expression involves an ellipsis–क्षौम meaning क्षौमेण आवृतम्।.

I–54. सन्नाहः means "an armour"; for तस्यैष read कस्यैष.

I–55. प्रविशामि शून्यम्–the other reading is प्रविशामि अशून्यम्–

the battle-field which is still crowded (of course with corspes of the dead). वृत्तम्-Completed, finished.

I-56. For रुचिरकनकयूप etc-cf. कनकयूपविलम्बबाहुः *Supra* stanza 36. समरसंरम्भ etc.-the long compound may be thus explained :-समरे संरम्भः ययोः ते उभयबले एव जलधी तयोः सङ्गमस्य समये समुत्थितानि शस्त्राणि एव नक्राः तैः कृत्ताः विग्रहाः येषां ते ।

I-57. शिथिलविफलशस्त्रः-Alludes to the curse of परशुराम who discovering that his disciple कर्ण disguised as a ब्राह्मण was really of the warrior-caste denounced him and said that the art of war which he had learnt from him would not avail him in time of need. The story is told by कर्ण himself in the कर्णभार-cf. बुद्ध्वा मां च शशाप कालविफलान्यस्त्राणि ते सन्त्विति ॥ Stz. 10.

I-57. अप्रतिलाभविजयश्लाघया- अविद्यमानः प्रतिलाभः यस्यां सा अप्रतिलाभा विजयश्लाघा यस्याः तया qualifying समरश्रिया- this glory of battle which brings profitless praise resulting from victory-or we may explain-अप्रतिलाभे विजयश्लाघे यस्यां- this glory of battle which brings triumph and praise which is all profitless.

I-58. रामशरावलीढकवचः- (भीष्मः)-His armour licked by the arrows of परशुराम-referring to परशुराम's fight with भीष्म. अतिरथः an excellent warrior-अतिक्रान्तः रथिनः सः ।

I-59. सत्कारमूलं आवर्जयिष्यामि— This is a rathering puzzling sentence. Woolner translates it thus :-I am about to abandon the root of righteousness." But आवर्जय does not mean "to abandon" but rather "offer" hence "bring back" "restore".

I-60. स्पष्टाष्ट॰ etc.-अर्धाष्ट॰ would be better, as कृष्ण is well-known as possessed of four arms ; cf. with the last two lines stz 3 *Supra*.

I-62. Cf with this stanza 41.

I–63. दर्पाहृतम्– आहृतम्– is used in the sense of आहरणम्– "It is little they have done to break my pride–my spirit."

I–64. एतद्भविष्यति etc. the sentence is elliptical–and fully expanded gives यद् गुरुपुत्रेण उदाहृतं (उक्तं) तद् एतद् भविष्यति ।

I–65. दायाद्य-What is inherited ; he speaks of himself as having inherited the kingdom through his valour.

I–65 The scene recurs in the plays of the group;- cf अभिषेक, I-26 [9-12]. also प्रतिमा II. 21.[1-3].

I–66. सौप्तिकवधोद्यत—सौप्तिक means सुप्तिकाले i. e. रात्रौ कृतः सौप्तिकः : सुप्ति + ठञ् according to कालाट्ठञ् IV-3-11. सुप्तौ भवः ।